

# Altered History: Exposing Deceit and Deception in the JFK Assassination Medical Evidence, Part 4

<https://www.youtube.com/watch?v=VcLP0uF6Dd0> (<https://www.youtube.com/watch?v=VcLP0uF6Dd0>)

Uploaded by [The Future of Freedom Foundation](https://www.youtube.com/channel/UCqOG4zIDmbIUk12Fzwg5tLA)

(<https://www.youtube.com/channel/UCqOG4zIDmbIUk12Fzwg5tLA>) on Thu Oct 23 2014.

In this 5-part video, Douglas P. Horne, who served on the staff of the Assassination Records Review Board and who is the author of the five-volume book *Inside the Assassination Records Review Board: The U.S. Government's Final Attempt to Reconcile the Conflicting Medical Evidence in the Assassination of JFK*, discusses deceit and deception in the official autopsy of John F. Kennedy. See FFF president Jacob Hornberger's article "Altered History: The FFF Video Project on the Autopsy of John F. Kennedy," which introduces the launch of this video and two related e-books (99 cents each): *JFK's War with the National-Security Establishment: Why Kennedy Was Assassinated by Douglas P. Horne* and *The Kennedy Autopsy* by Jacob G. Hornberger.

---

[00:00:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0)

okay my next topic for the Zapruder film this is stage 3 of the what I call the deception we're talking about deceit and deception in the evidence and this is my third category of deception now I'll preface all of these statements about the film by simply saying that as you may know the supporter film copyright is currently held by the sixth floor Museum in Dallas and if we had wanted to use Zapruder film images in this portion of my presentation we would have had to seek commercial licensing and we would have had to pay a licensing fee that was beyond the scope of this project so we're going to make we're going to have a discussion so we're going to have a discussion about this a pruder film that addresses for the most part chain of custody problems with the film the weekend of the assassination or I talked about changes to image content in the film I will occasionally reference one or two key frame numbers which you can easily access in another venue you can go to your computer search engine and put in Zapruder film and you'll receive many sources of imagery the one source that I know will assist you in digesting this part of my presentation is the DVD called image of an assassination it was commissioned and paid for by this reporter family before they turned over the copyright to the film to the sixth floor museum so in 1998 this DVD image of an assassination was released it's still for sale and it consists of first generation images made from the extant

[00:02:02 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=122s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=122s)

generation images made from the extant film in the archives by the LMH company there's a booter family in 1997 the DVD was sold a year later they took first-generation copies of each frame digitized them and then reassembled them as a motion picture so this tool is one way where you can easily access any specific frame numbers that I might mention now the images in that DVD many of them are subject to a high contrast build up the contrast has been played with and many of them are a bit darker than perhaps they should be and some of the color has been brightened up and so that it's not an exact copy of what's in the archives but for our purposes for the purposes of this discussion that is one of the many tools you could use to access any frame numbers that I refer to in this presentation so let's move on now and talk about the zphone now I've concluded that the famous of proto home-movie appears to be an altered film not the authentic out of camera original this reporter film is admittedly the hottest topic within the JFK research community so you're going to get my own personal conclusions about the status of this film based on my three years of work with the assassination records Review Board where I was the point person for all Zapruder film matters and based on additional study that I've conducted during the decade following the shutdown of the review board

so without any further ado these are the things about the film that I believe have been altered the true exit wound in the right rear the head has been crudely blacked out I would encourage anyone who has access to the film to look at frame 317 and the large

[00:04:02 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=242s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=242s)

film to look at frame 317 and the large head wounds seen in the right front and top of the head maybe nothing but artwork in fact it has to be artwork because it's entirely inconsistent with the wound scene at Parkland Hospital in Dallas Texas now we've been discussing the wound scene at Parkland Hospital and in fact the wound scene right after President Kennedy arrived at Bethesda by many people and none of those people described any damage to the top of the head or to the right side of the head forward of the right ear and yet in the Zapruder film that's the only damage you see you see the right rear they had blacked out in fact the entire rear they had blacked out severely blacked out with darkness that's almost d-max it's so dark and you see a massive wound on the top of the head and a large wound on the right side of the head which looked very very similar but not exactly the same as the autopsy photographs we've been looking at now here are some other indicators of the film's likely alteration Abraham Zapruder and his secretary Maryland sit ceman who was standing with him on the pergola both claimed that he started filming the motorcade before the car turned the corner from Houston to Elm Street they both have said that both said that four years before they passed away they were consistent with each other you don't see the turn of the limousine from Houston to Elm in the existing film the exit debris scene traveling to the left rear of JFK's head by numerous Dealey Plaza eyewitnesses is not seen in the existing film some of the people that have described this quite vividly Dealey Plaza witnesses are the Willis family in the men who killed Kennedy series Charles Brown and mark lanes the film rushed to judgment

[00:06:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=360s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=360s)

BJ Hargis that one of the motorcycle policemen to the left rear of the limousine in numerous interviews and Beverly Oliver and I might add there were two Dallas County surveyor's mr. Brennaman and West who were commissioned by Life magazine very shortly after the assassination to make a plat map an accurate plat map a surveyors map of Dealey Plaza and what happened during the assassination using blow-up frames from the Zapruder film they were told these are blow-up frames from mr. Zapruder film so they had access shortly after the assassination to eight-by-ten glossy prints at least four or five of which they recalled years showed exit debris leaving the president said and traveling toward the left rear this recollection of theirs is consistent with motorcycle outriders Hargis and Marshall being hit hit in the face and the visor all over their uniforms with debris to the left rear of the limousine it's entirely consistent with that now those gentlemen are deceased now as two surveyors but they gave newspaper interviews in the 1970s their comments are on record and they're credible in the sense that they're describing the type of debris in the direction of travel consistent with all the Dealey Plaza eyewitnesses who talk about it now the rapid motion of JFK's body back into the left in the Zapruder film the so-called head snap interestingly enough was not described by Dealey Plaza eyewitnesses a lot of people never thought about this we're so used to watching this approved film and seeing the back into the left motion of the president during the shooting and we're so used to equate Anette with shots from the right front that we

[00:08:02 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=482s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=482s)

shots from the right front that we assume that all the people in Dealey Plaza saw this none of the Dealey Plaza eyewitnesses that I know of and I've studied this case for over three decades none of them described such a rapid motion to the left into the rear by the president in fact some of them described the head going forward so many other researchers and I now agree that if the exit debris frames traveling to the left of the head were removed through optical excision in other words if a news of pruder film was made with an optical printer which removed the frames that people didn't want shown the removal of certain frames would cause other actions to speed up by their very absence so if you remove extra debris frames traveling to the left rear from that sequence of the shooting then any motion the president's body had are going to be rapidly

speeded up and so I conclude today I highly suspect that this the rapidity and force of this motion back into the left the violent nature of it is actually an unintended artifact of film alteration it's an unintended artifact of removal of exit abri frames because none of the Dealey Plaza eyewitnesses saw it I'm not saying the president didn't move back into the left I think he moved back into the left much slower than you see in the film and has just been speeded up tremendously something to think about okay one more indicator of possible alteration likely alteration is the car stopped many witnesses claimed to have seen the limousine stop during the shooting on Elm Street the most eloquent witnesses were the people closest to the limousine in other words the people most likely to be reliable witnesses in this regard I'm going to name a few of them one of them is Bill Newman who was standing with his

[00:10:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=600s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=600s)

is Bill Newman who was standing with his wife Gail and his two little children just to the right of the limousine during the shooting they threw their kids to the ground and covered him to try to keep their kids from being shot but Bill Newman starting in the late 1960s and throughout the 1970s consistently told people that the car stopped very briefly during the shooting very briefly for about a second or a second and a half and that there was no doubt in his mind this was the case I had the privilege to talk to him on the phone and 2009 and he told me the same story so he's a car stop witness he was the closest person to the right of the limousine Jean Hill standing to the left of the limousine with her friend Mary Moorman Jean Hill executed an affidavit for the sheriff's office that day the day of the assassination and in the midst of her affidavit she says I heard some shots and then the car stopped for an instant and then I heard some more shots so that's another car stop witness adjacent to the limousine just to the left of the limousine Hugh Betts Nair is another persuasive car stop witness Hugh Buettner was taking photographs of the motorcade from just behind the limousine and to the left maybe a hundred or hundred fifty feet behind the limousine as it went down Elm Street mr. Betts naar executed a sheriff's affidavit the day of the assassination and twice in his affidavit that snart talks about the car stopping so on one instance he talks about seeing what he thought was a firecracker exploding in the car and the car stops for an instant and a later a part of his affidavit he talks about running immediately down the street to where the car had stopped so that's three very reliable car stop witnesses and another one is mr. Haris the motorcycle caught to the immediate left rear of the limousine who was splattered with blood and bloody water and brain matter

[00:12:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=721s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=721s)

blood and bloody water and brain matter during the assassination so forcefully that he thought he had been shot himself he gave an interview to a newspaper which apparently was not published but which author Richard Trask located so in Richard Trask's book pictures of the pain he quotes this typed up interview quote of the newspaper with officer Hargis and he talks about the car stopping during the shooting there are other people that talk about the car stopping one of my friends did an analysis and he decided that about about 16 and the 52 witnesses were very very persuasive and very reliable and that others among the 52 people were farther away and some of them were describing the way the car they were in stopped because they assumed the cars in front of them stops so so at least 16 of these 52 people are very persuasive and I think should be taken seriously the last one I'll mention is mr. Roy truly Roy truly was one of Oswald's bosses in the Book Depository and he gave a statement right after the assassination in which he said the limousine swerved sharply to the left during the shooting and stopped so we're all these people mistaken and if so how could they be mistaken in the same way it's something to think about you don't see a car stopping the Zapruder film today you see the car slowing a bit and people that have timed it have said well it seems to slow to about 9 miles an hour or something like that and yet in other films taken from the other side the Nix film in the much more film you can see the brake lights coming on so this is as I said one of the four principal reasons in addition to the blacking out of the exit wound in the back of the head these are one this is one of the four additional reasons why we believe the film may have been

[00:14:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=841s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=841s)

why we believe the film may have been altered now I'd like to shift this discussion to an aspect of the Zapruder film that most Americans don't know about yet and it's something I had personal familiarity with in which I'm well qualified to explain to you and that is the Chain of Custody problems with his approver film the very weekend of the assassination the public story that everybody thought they knew for decades was that the supporter film was sold to life on Saturday I'm now going to discuss an aspect of Zapruder film alteration that most Americans are not familiar with yet and that is the serious break in the film's Chain of Custody the very weekend of the assassination the most famous magazine in America at the time the most famous pictorial spread magazine news magazine was Life magazine and life was owned and run by the time life incorporated Empire and life magazines representative Richard Stolley purchased rights to the film the rights to print still images from the film from Abraham Zapruder on Saturday November 23rd the day after the film was developed in Dallas those rights from the first sale contract were the rights to borrow the original film for a week and at which point Life magazine would have to return the original a week later and then saputo would given them one of the copies those were the terms and it was for \$50,000 and it was print rights only so at any rate mr. Stolley after this contract was signed put the camera original film 8-millimeter home movie on an airplane to Chicago Saturday afternoon he has said this consistently over the years there's no reason not to believe him

[00:16:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=960s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=960s)

there's no reason not to believe him I believe him what happened to it after that is under dispute now the story that people believed for decades was that the life printing plant in Chicago had the film all weekend from Saturday night on through the weekend and that they took this original film and from the original film which is color they made their first magazine spread of images from the Zapruder now the interesting thing is the first magazine spread was the November 29th issue of life it came out the first issue was sold early on Tuesday the 26th and subsequent issues were mailed out into the days after that the first few issues came out Tuesday the 26th but they didn't show color images they showed very fuzzy muddy looking black-and-white images it's always been a kind of a mystery why do they however the image is so bad why were that so many of them so tiny and why were so few of them large images and why were they have such poor quality we'll talk more about that later I think I know the reason now at any rate it was thought that life had the film all weekend we now know that that's not true I'm going to give you the short version of what happened and then I'm going to backtrack and explain to you how I came up with these conclusions it's important that you understand how I came up with the conclusions for you to take them seriously and you really need to take them seriously because this is a rewriting of history so that we're no longer believing a myth and we're now believing the truth the original Zapruder film wasn't in Chicago very long it was diverted somewhere in Chicago and flown to Washington DC on Saturday the same day it was purchased it arrived in Washington DC at 10 o'clock p.m. Saturday night it was sent to the CIA's national photographic interpretation Center this country's primary facility for analyzing photographs now the NPIC or in pic as it was called is the CIA facility which conducted

[00:18:04 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1084s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1084s)

is the CIA facility which conducted photographic analysis primarily of u2 photographs u2 aerial surveillance or the early satellite reconnaissance photos from the corona satellite program they also conducted some human surveillance photographs but mostly it was aerial but this place was a joint national asset managed by the CIA with many members of the military working there and they were the preeminent experts in this country in doing photographic analysis so the original film went there at 10:00 at night Saturday and the mission for the in pick was to make briefing boards was to blow up individual frames magnify individual frames from this approver film make prints mount the prints on briefing boards on cardboard stock 20 by 22 inches almost a perfect square and write notes of what you did what you know about the film what you understand about it what frame number things like that what magnification factor and make these briefing boards for government officials the people that brought them the film Secret Service agents left at 3:00 a.m. the next morning left at Sunday 3:00 and before the briefing boards were finished the people at n picked didn't know where they were going but they left with the film at 3:00 a.m. the next night Sunday night well

after dark in other words 24 hours after the Saturday night arrival of the film another Zapruder film showed up at the end pic and once again the mission of the inn pick was to make briefing boards to blow up individual frames from the Z film mount them on on briefing board stock so so that government officials could be briefed that sounds a little strange you may say didn't they just do it the night before well they had done it the night before and in fact the work crew that had done

[00:20:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1200s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1200s)

and in fact the work crew that had done the work the night before was not called in the next night on Sunday a completely different crew was called in which was highly unusual because the crew called in the previous night was the duty officer dino brugioni we'll be talking about Dino in just a minute and department heads from the building the head of the graphics department bill Banfield in the head Frodo gramma tryst Ralph Pierce plus worker bees to help them out so three Big Shot managers were called in to do that work Saturday night that makes sense to me much lower level people were called in the next night a completely different work crews called it which is really really rings alarm bells this is one of the hallmarks of a compartmentalized operation you call in a different crew of people so they don't know what happened the night before and so that the people who worked on the film the night before don't know what in the second night so there's a pruder film which was brought to the in pic Sunday night for the second briefing board event was brought to them the courier said from Rochester New York from Kodak headquarters from the world's premier research and development lab called Hawkeye works Hawkeye works was Kodak's own R&D facility where they developed all kinds of new products new motion picture film you name it new still picture film and it was also the facility where they did highly classified work for the CIA CIA had classified contracts in place for Kodak to do work for them at Hawkeye works related to the YouTube program in the corona programs but I can assure you that much more was done at Hawkeye works than just CIA work on u2 and Corona photos so the courier a Secret Service agent brought the film from Rochester New York he says I've come from Hawkeye works and he said I want certain frames magnified and blown up and made into briefing boards he then proceeded to tell lies about the film he told the

[00:22:03 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1323s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1323s)

tell lies about the film he told the work crew at in pic for the second event that this was a camera original film and it had been developed at Hawkeye works now we know that's not true we know the camera original Zapruder film was developed Friday in Dallas everyone knows that it's well documented it was developed Friday in Dallas three contact prints were then exposed they were then developed and all four films were slit from the 16 millimeter format they were in in the camera 16 millimeters wide image strips from site a and B going in opposite directions upside down and backwards they were then slit after developing into 8 millimeter wide films so the original film and the three first-day copies were developed in Dallas on Friday everyone knows that everyone accepts that today no one questions that it's a fact the Secret Service agent who by the way called himself Bill Smith which is highly questionable bill Smith told the in pit crew Sunday night that the Zapruder film he was delivering to them was the camera original film it had had been developed in Rochester and Hawkeye works they knew what that meant they knew what Alki works was problem was the film was not 8 millimeters wide it was suddenly 16 millimeters wide again in other words the film brought to these people Sunday night for the making of briefing board set number two was no longer slit to 8 millimeters like the film brought to impact Saturday night the film brought Saturday night which that work crew by the way dino brugioni is convinced it was the original film he's convinced of it because it was so sharp and so clear and he remembers they had to go out and open up a photography store and buy and purchase an 8 millimeter projector so they could actually project the film and look at it before they worked on because they didn't have any 8 millimeter projectors at impact they had 16 millimeter and 35 they didn't have 8 millimeter so it's a fact that an 8 millimeter

[00:24:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1441s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1441s)

fact that an 8 millimeter original was delivered to in pic Saturday night / dino brugioni Sunday night what was delivered was this 16 millimeter double 8 film that had not yet been slit down the middle which is what normally happens at the factory and the technician Homer McMahon who was the head of the color lab the technician making the blow-ups the inner negatives from which he made prints of the individual frames that technician recalled seeing in his enlarger vividly recalled seeing the upside down and backwards image strips of a double aid film which had not yet been slit this was very clear in his memory so what happened it's clear to me was alterations of some type were performed on the film at Hawkeye works all day long on Sunday a new Zapruder film was created masquerading as a camera original film masquerading in the sense that it was 16 millimeters wide again and the whole movie had optically been reunited with the Elm Street scenes and the film hadn't been split yet Secret Service agent who served as courier on Sunday night and brought another Zapruder film in pick from Rochester from Hawkeye works told another lie he told them that the citizen who donated the film had done so free of charge and didn't want any financial remuneration didn't want any money he did it as a patriotic act we know that's not true Abraham Zapruder signed the contract on Saturday for \$50,000 just to give Life magazine print rights for one week and then on Monday life executed a new contract - with him to his benefit not to theirs selling it to him a second time for 150,000 dollars total instead

[00:26:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1561s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1561s)

time for 150,000 dollars total instead of 50 and the deal on Monday was life wanted everything life 1 in the original film and all the copies in its permanent custody and they wanted all rights worldwide including motion picture rights so the point here is that there was no patriotic citizen who had donated this approver film at no cost to the government that was a fiction so clearly if Bill Smith says he bill Smith was the name of the Secret Service agent if Bill Smith says he came from Rochester from Hawkeye works with the film and it had just been developed there that part's true but it was not a camera original film and it was not a donation it was clearly a reconstructed Zapruder film designed to mimic what an out of camera original would look like the next dot in the series of dots that I'm connecting is the story of what images were on the set of briefing boards made Sunday night and what images were in Life magazine the week after the assassination the briefing boards made at event number two still survived one set of for briefing board still survives it's in the National Archives in flat number 98 in the JFK Record collection you can go see it by appointment today for long panels that are not square long rectangular panels with a total of 28 prints on the four panels the images in those prints and the frame numbers associated with them match the film as we know it today in the archives the images of the assassination published in Life magazine in the November 29th issue match the images shown in the film today in the National Archives you see the

[00:28:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1680s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1680s)

in the National Archives you see the massive head wound the top of the head apparently gone the right side of the head blown open open etc etc so the conclusion I draw from this is that whatever alteration was accomplished was very hurried it was a rush job it was completed by Sunday night after probably only at 12 to 14 hour period to do the work and at that time two things happen we know that the new original was taken to Washington to impact for the making of sanitized briefing boards the other thing that happened was that apparently dirty dupes were made of this new Zapruder film fuzzy imperfect black-and-white copies were made because today in the sixth floor museum there exists a set of dirty dupes three dirty dupes made of this reporter film it's the Sapru der film as we know it today and one of these dirty dupes has the markings on it consistent with the exact frames that were reproduced in Life magazine in the November 29th issue so you can tell this is the work print if you will that the people at Life worked with to put those first frames in the magazine and I conclude that the reason Life magazine published such terrible versions of the saputo film starting on Tuesday the day after the funeral in the November 29th issue the reason the images were so poor and we're black and white and we're so fuzzy and muddy is because they didn't yet have the new original returned to them it was still in the hands of the government and the only thing that Hawkeye works could get to Chicago Sunday night where these black and white dirty dupes so it's my conclusion that that's why the first Z frames published

[00:30:02 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1802s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1802s)

that's why the first Z frames published in Life Magazine were of such poor quality but the image content is the same as that in the film today so I think a rush job was done at Hawkeye works on Sunday the technology of the day the analog technology of the time was only capable of altering certain things in a film there was no CGI at the time no computer-generated imagery no digital technology all they had was analog technology the tried and true techniques used by Hollywood so my conclusion is that the film is altered in a limited way in the ways I've already discussed by the use of optical printers and the technique of aerial imaging it was a rush job it was an imperfect job of alteration very imperfect now one unintended artifact of alteration as I've already discussed was speeding up the motion of the body to the left in the rear speeding that up and making it look so much more violent really implied a frontal shot as we all know that's the impression we get when we watch the disputer film for the first time and it's the same impression we get when we watch the Zapruder film for the 100th time is that guy was shot from the front that I believe was an unintended artifact of alteration of frame excision optical frame excision removal of extra debris frames from the left rear so the motion of the body speeded up it made it look like JFK was shot from the front that was not a good thing for the people engaged in this cover-up the people trying to solve the the legend of a lone assassin firing from above and behind the other thing that was not good was the crude black outs on the back of the head which you can now see today with today's modern digitized scanning technology on individual frames of the Z film you can see the black outs of the back of the head exactly where all the Dallas witnesses and Clint Hill saw an exit wound you can see crude animation blacking out the back of the head so because of these two problems this is why I believe Life magazine suppressed

[00:32:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1920s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=1920s)

why I believe Life magazine suppressed the film as a motion picture for 12 years never once exploited it as a motion picture never once licensed it to anyone to use commercially as a motion picture for 12 years after spending \$100,000 extra to get its hands on the so called original and to get motion picture rights Life magazine didn't use that capability that doesn't make any business sense but it does make sense if the goal is to suppress the film so let's go through what happened that weekend and let's examine who dino brugioni was and what happened during these two briefing board events as I discussed a an 8 millimeter wide slit is a pruder film arrived at the National photographic interpretation Center Saturday night it was there from about 10:00 p.m. Saturday night until about 3:00 a.m. Sunday morning the 24th enlargements were made in the world's state-of-the-art and larger the 10 by 20 by 40 and larger enlargements that is inter negatives were made and then prints were made from the inner negatives and briefing boards were made this was event number 1 as I've said a second set of briefing boards apparently have an altered Zapruder film were prepared one day later a tin pick on the next evening on the evening of Sunday November 24th and into Monday morning 1963 as I've said this second film was a nun slit 16 millimeter wide double aid film displaying all the characteristics of an as-yet unselect camera original all movie it was courier 2n pick from a highly classified Kodak film lab in Rochester called the Hawkeye plan now the Hawkeye plant was Kodak's named for its R&D facility the CIA's name for the facility was a codenamed called Hawkeye works and the agent who brought the film to n pick Sunday night said I've just come from Hawkeye works in

[00:34:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2041s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2041s)

I've just come from Hawkeye works in Rochester that's where this film was developed that's important to understand that the briefing boards from event number apparently convinced CIA director John McCone that JFK was not killed by a lone gunman but rather by multiple shooters those briefing boards from event number one cannot be located today these briefing boards from event number one made by dino brugioni and his team were much different in character from the briefing boards made it event number two twenty four hours later the briefing boards from event one there were two briefing boards two briefing board sets each set was two panels joined together by a hinge in the middle so that they could be closed like a butterfly's wings and each of those panels was 20 by 22 inches the hinge in the middle allowed him to close the total number of prints on each one of those briefing board sets was 12 to 15 prints and the only information

displayed was frame number which they had to count manually frame number and magnification factor how much how much they were enlarged in the enlarger we know from the writings of historian Arthur Schlesinger jr. and his book RFK and his times that CIA director John McCone got together with Bobby Kennedy the deceased president's brother he was still Attorney General in a name if not in fact and told him shortly after the assassination that his conclusion was that there was more than one gunman that there were two shooters this first set of briefing boards from an unaltered Zapruder film is most likely the source of that conclusion one would think I think it's a reasonable speculation now one set of briefing boards as I've said from event two survives today the National Archives unfortunately the briefing boards from event number one it disappeared two briefing boards were made one was for

[00:36:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2161s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2161s)

briefing boards were made one was for director McCone one was for the customer the Secret Service the Secret Service is the outfit that commissioned the making of the briefing boards they wanted these made so they could brief government officials so they could understand what had happened so two sets were made neither one of them exist today but we have one set of for briefing board panels which are not connected by any hinge one set of four panels that does exist today from event number two now as I've said events 1 and 2 utilized completely different teams and view of the reasons to suspect that this film has been altered this is very suspicious activity the team at event number 2 Homer McMahon and his assistant Ben Hunter were told by the Secret Service agent Bill Smith that they were not allowed to discuss their activity with anyone else including their own supervisors they were told that if their own supervisors questioned the reasons for their overtime they were to refer them to Captain Sands Captain Sands was the official who opened the building that night for Homer McMahon and Ben Hunter Captain Sands was the deputy director of the facility Bill Smith also told them that the image content in the film was to be treated as above top secret there were no classification labels put on the briefing boards themselves but they were told that it was to be treated as above top secret now Dino Brugioni who is the chief information officer at the in pic he was the right-hand man of the director Arthur Lundell Dino Brugioni has recalled a different image content for the head explosion in his a food or foam than the head explosion we see in the film today so if you accessed as a Zapruder film today from any number of sources and you look at frame 313 you will see that there's one frame that graphically depicts an explosion a near President Kennedy's head and the

[00:38:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2281s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2281s)

President Kennedy's head and the explosion is pink or red or orange and nature depending on which version of the Zapruder film you look at it's very bright in color and the explosion is actually down low it's down near down near the front part of his head actually I think it's away from his head it's not even on his head it's like out here but that head explosion is something that anyone who's watched the film especially in slow motion can readily recall Dino Brugioni a man with impeccable credentials as I said recalls a very different head explosion then seen in the film today this is another reason to believe that he did see the camera original film Saturday night and that the film he saw Saturday night was very different from the one scene the next day on Sunday evening at the same facility water to JFK researchers had contacted Dino Brugioni before 2009 but the information they got was hard to understand and I don't think it was well documented in 2009 Peter Janney at JFK researcher in New England and the author of the book Mary's mosaic Peter Janney called Dino Brugioni out of the blue it was a cold telephone call and Peter said to Dino are you Dino Brugioni who used to work at in pic and Dino said yes I am what can I do for you Peter said well my father used to work for the CIA and his name was Fred Jani and Dino says oh yeah I know Fred Jani I knew him well and so Peter said ok so I Peter said I've been studying some interviews that the review board did with some in pic employees about their work with Hyssop Reuter film and he said I wanted to ask you some questions he said would you talk to me do you know readily agreed he said sure so during 2009 Peter Jani proceeded to interview Dino Brugioni eight or nine times each of these was a lengthy

[00:40:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2400s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2400s)

times each of these was a lengthy interview recorded on mp3 media Peter contacted me after the very first interview and said I have an interesting witness here let me tell you what he just told me let's develop some more questions so I worked with Peter Jani in a partnership throughout 2009 to develop a series of increasingly complex questions for Dino about the event he monitored and by the end of the year we had a pretty good feel for what he did on Saturday night November 23rd and early Sunday morning November 24th we had a pretty good sense of it and I trusted dino brugioni completely if you google bujji Oni or put him into any search engine and read his biography on Wikipedia you'll see that he is today the foremost living photo interpreter from the era of the 1950s 60s and 70s he knows more than anyone alive on the planet earth has more experience with photo interpretation from that era and at that time he was the world's second leading photo interpreter the only person better than him was his boss Arthur Lundell and Arthur Lundell and Dino were the plank owners they were the cofounders of the NPIC in 1955 so this is a high-level reliable highly credible expert we were dealing with a man who had received a national medal for his work during the Cuban Missile Crisis this man dino brugioni was the chief information officer at input he made all the briefing boards for all the government officials made by in pick for three decades so he made briefing boards for President Eisenhower he and his staff for presidents Kennedy and Johnson and Nixon and attended personally many of the briefings in the White House Cabinet Room when his boss would go over Arthur Lundell with the notes the Dino had

[00:42:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2520s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2520s)

Lundell with the notes the Dino had prepared Arthur Lundell would give the briefing would present the briefing boards Dina would be sitting in the room so Dina was a man who had access to presidents who did work for presidents and cabinet members and who was trusted by everyone so by the end of 2009 we we had a good account of what Dino had done during event number one and then we were surprised as you so often are with witnesses when you just when you think you've got everything there is to get find out you were wrong in 2011 Peter Janney visited dino brugioni at his home took with him an image of frame 3:13 the head explosion and showed it to dino brugioni and said is this the head explosion you saw when you looked at this a proto film you keep talking about how shocked you were when you see saw the president's brains flying through the air is this what you saw auntie no immediately said no this is not what I saw and as he continued to talk with Peter he became more and more agitated that the explosion he remembered was much bigger when much higher in the air and could not have been just one frame a must have been many more frames than just one frame later that year I conducted a video interview of Dino in which he also told me that the head explosion he witnessed was not red or pink it was a white mist so it went much higher in the air there was a huge piece of debris flying into the air from the president's head the head explosion was a white mist not red and bloody colored so that sensed it for me that the film today these are pruder foam we have today in the National Archives is an altered film that completely convinced me beyond any shadow of a doubt so I'm going to play for you now an extended audio excerpt that's four and a half minutes long of Peter Johnny's interview with Dino in April of 2011 when Peter

[00:44:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2641s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2641s)

with Dino in April of 2011 when Peter first showed him an image of frame 313 this is dino brugioni 'he's reaction to seeing that frame okay extent film you know this is the only frame where you have any indication of you know his brains exploding went into the air I remember when there was it more than one frame you would have to a bit oh yeah huh yeah see there's only one frame on the entire saputo film frame 3:13 that gives any intelligent about it was emitted I remember it was was in be in the sky yeah but you see that that's the only frame it's just one frame this now we go up to 635 335 but let's go back to 313 okay that's the old Noah 314 yeah there is a dream for 15 but it has none of this you know pink Heys blood water no I I remember I remember I remember all of us being shocked and was it going out the back when he won you saw it no I was going out front he was going out the fire Kozik going up okay what was it leaving the trail and the rear no no it was straight up uh-huh I remember but but if that event took place wouldn't you suspect to

see it on more than one frame oh yeah yeah and because you're shooting 118 frames per second is not that camera dude this is there should have been more than one frame yeah right there sure of it because here now is a picture no doubt in my mind and

[00:46:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2760s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2760s)

now is a picture no doubt in my mind and and I remember all of us being shocked because I thought the spray was was you know saved three or four feet from his head uh-huh up in the air yeah well see here here we are again I want to just how do you look at this one more time so what we what I saw with more than that more this is frame 313 so you saw more pink mist going up straight up going would I remember it was like right here you know but hi it wasn't blow hi now okay so there this is the only frame on the whole supporter film that you get to see you know there was more than that wasn't so you're saying it was more than one frame for sure how many wood frames do you think there would be I don't know but all I know is that we were shocked when we said when we thought right right for nearly 50 years well now they've been claiming that he will announce the archive yes for the secreto film they claimed that that's the one that's the true one right the one that built the frames that we just looked at no you're shaking your head that's not the true one is it is that what you mean I said he the one that I saw man his head is it there was way high on it when he's off of his head yeah the debris and I can't imagine that there would only be one frame right that's it right there cuz I tell me I remember looking at the

[00:48:02 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2882s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=2882s)

cuz I tell me I remember looking at the film and and I'll remember how shocked we were all of us that were there or shocked and you wouldn't've I mean you there couldn't have been that much of a shock through was just one frame like that would have going by for no no that's right right yeah so this is a pretty dramatic event that last year probably you know two or three seconds at least yeah yeah and it was more than just what I saw it more than what what what you had There now I'd like to go back to the two in pick events and summarize the differences between events 1 & 2 event number 1 was presided over by duty officer dino brugioni assisted by ralph pierce and bill Banfield a [ \_\_\_\_ ] 8 millimeter film was brought by two Secret Service agents directly from the airport at 10:00 p.m. Saturday night November 23rd this is significant directly from the airport they had not yet seen the film an 8 millimeter projector had to be purchased to view it to briefing boards were made after they left at 3:00 a.m. with the film in hand the briefing boards were two panels each joined by a hinge in the middle and contained 12 to 15 prints now event number 2 is quite different it occurred 24 hours later late Sunday night well after dark on November 24th that's when it commenced it ended on the next morning November 25th Navy captain sands the deputy director of NPIC introduced one Secret Service agent bill Smith to homer McMann the head of the color lab and his young assistant bet Ben hunter who had just gotten out of the Air Force and just gone to work for the CIA now bill Smith stated he couriered the original film from Hawkeye works in Rochester New York the film was a 16 millimeter unselect double 8 film three sets of prints were

[00:50:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3001s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3001s)

double 8 film three sets of prints were made of each blow-up frame and only one set of the four panel briefing board survives today but we do have one set let's look at those images this is a panel number one from n pick event number two so this is n pick panel 1 this is all from event number 2 this is panel number 2 this is panel number three and this is panel number four the total number of frames is 28 frames I've conducted an extensive frame assignment analysis of these 28 frames these 28 frame numbers are written down in working notes made by Homer McMahon and Ben hunter so I compared each one of these frames with that frame number that corresponding frame number in the film we know today in the archives and they are all either exactly identical in other words the image content is the same and the frame number is exactly the same or it's only one frame number off so there were a few frames later in the sequence where the frame number is one frame off and I account that to simple human fatigue and error during the counting process because these people had to count the frames by hand I mean they're not numbered on the film they had to

count them by hand and you're dealing with an eight millimeter strip of film that's very thin and it would have been a very tedious process so my frame assignment analysis verifies to me that the images on these briefing boards as I said earlier are the same as in the extant film in the archives today that tells me that the alteration was completed the same wounds seen in the Zapruder film in the archives today were

[00:52:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3120s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3120s)

Zapruder film in the archives today were seen in Life Magazine in the November 29th issue so I want to reiterate the alteration was a rush job there were only so many things that could be done to the film with the technology of the day and it was completed after 12 to 14 hours I'd like to point out one more thing about these for briefing board panels if you look at the head explosion on panel 4 which you can see here you'll see two colored triangles below the print that possibly implies a double head shot on the for briefing board panels there are a total of six color triangles they clearly I mean they seem to me to be someone's impression or idea of how many shots hit the occupants of the limo let's go back in fact let's go back and look at panel one and look for the color triangles now in this panel and panel number one you can see two colored triangles one is in between the first two frames and bullet just below the frames there's a red triangle and then as the on the second row as the limousine begins to come out from behind the Stemmons freeway sign you see another color triangle so that's two triangles on panel one let's go to panel two on panel two there's another color triangle in the middle row between the first and second prints it's a blue triangle let's go to panel three panel three displays one colored triangle it's on the first row just prior to the first print on the left so that's four so far let's go to the final panel panel four you see two colored triangles below frame three thirteen the head shot so to reiterate there are a total of six colored triangles and the surviving briefing board panels it's a great interest to me and should be to anyone who studies the film I don't have definitive proof as to what they represented but I think it's a reasonable conclusion that it was

[00:54:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3241s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3241s)

reasonable conclusion that it was somebody's idea of where shots hit occupants of the limousine now this is a photograph in his slide of Dino Brugioni as he appeared in 2011 when I conducted my video interview of him his mind was still very sharp he was 91 years old at the time his mind was extremely sharp you can watch an interview online with me discussing the Zapruder film and with extended excerpts of Dino Brugioni discussing the superior foam that's been put online by Irish filmmaker Shane O'Sullivan it's at the Vimeo site at the end of this presentation I will give you the address to my blog site my blog site will lead you to the link to that 85 minute interview but if you want to assess Dino Brugioni's credibility yourself I encourage you to watch that 85 minute interview you and make your own decision now this slide summarizes the fact that Dino Brugioni is adamant that he did not make the for briefing board panels that are in the archives today he insisted on this to Peter Janney in 2009 in numerous interviews and he reaffirmed it for me in his July 2011 video interview this confirms that there were two events that weekend now I'm going to talk very briefly here very briefly about an ongoing effort in Hollywood to analyze the altered image content in his approved film two close friends of mine in California Sydney Wilkinson and Tom Whitehead together engaged in a joint husband-wife research project back in 2008 Sydney decided to purchase a duplicate 35 millimeter negative a dupe negative of this approved film from the National Archives she knew that the film had been purchased by the American people at

[00:56:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3361s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3361s)

purchased by the American people at great expense she knew it was in the archives she decided she wanted to purchase a copy of this approved film so after she obtained permission from the copyright holder the archives told her to select which contractors she wanted and they authorized her to have a contractor make a 35-millimeter dupe negative of the film so she has a 35-millimeter dupe negative which is only a third-generation copy it's a very it's a copy very very close to the original I'll be discussing in the next slide this research effort which is ongoing in California to study the image content in the film Sydney did not know what to expect when she purchased this dupe negative of the seafoam she was just curious about all the film

issues she didn't know what to believe whether it was altered or not and she shared a natural curiosity with many of us so she decided to do something about it so for the cost of 795 dollars she purchased a 35 millimeter dupe negative which by the way any of you can do if you so desire okay in just one slide I'm going to briefly discuss the research effort going on out in California my friends in California once they received the dupe negative they made two sets of digital scans of the film one was an HD scan of the same resolution that you see in your large screen TV set today your high-definition TV set 1920 by 1080 pixels per frame is the same resolution of one set their HD set of scans they made a second set of digital scans of each frame at this current state-of-the-art 6k which means that one 6k scan of one Zapruder film frame as a total of over twenty eight point six million pixels of information per frame six thousand 144 pixels on one axis by four thousand six hundred sixty-eight on another axis very very high resolution

[00:58:02 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3482s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3482s)

another axis very very high resolution the current film restorations for famous films such as Lawrence of Arabia and the Ten Commandments were done in 4k so these 6k digital scans of the dupe negative of the Z film are very important forensic tools the scans were done in logarithmic color not the linear color that you see in documentaries and television shows so - at first glance they appear to be a little bit flat flat scans a little bit washed out but they reveal a maximum and image content anybody in the film industry who studies film in a forensic manner is going to use logarithmic color to study the film when they're finished doing their study and their manipulations they then converted back to linear for public display so to sum up here the digital scans of numerous frames in this 35 millimeter Duke negative reveal significant anomalies which appear to be crude blacking out of the true exit wound scene at Parkland Hospital was this possible with the technology of the day in other words was it possible to use animation techniques the kind of animation techniques that Walt Disney would use on a cartoon to block out wounds in a photograph and possibly paint on other wounds under the images the answer is yes this slide which I obtained from a 1965 textbook called the technique of special effects cinematography by Professor Raymond Fielding depicts what is known as an aerial imaging setup now a professional in the trade who worked in those times would call this an aerial optical printer this is a schematic simplified diagram of what a modified optical printer would look like in an aerial imaging setup an animation stand is installed in the middle of the gear the original frames which are projected

[01:00:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3600s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3600s)

the original frames which are projected from a camera on the floor are sent up through a condenser lens they're blown up in size they're projected onto the animation stand and an acetate cell is placed on top of the animation stand which is perfectly clear you can draw any artwork you want on the acetate cell you can draw you can black out the back of the head where the exit wound is you can paint on new wounds on the top of the head which match the autopsy photographs if you want and then that altered image is rephotographed one time by a process camera at the top of the image here so the the beauty of aerial imaging is it requires a minimum of time and only one pass with a process camera so each frame that you had altered with animation would be rephotographed one time with a process camera and in that way a new film could be created this next slide shows a photograph from Fielding's textbook of a modified ox bury optical printer with an animation stand in the middle and you'll notice from the dress of the individual in the photo that this photo was clearly taken in the 1950s he's not wearing 1960s clothing so what I'd like to show you now is a blow-up of this image which you can now see on your screens you can see the animation stand in the center of the image the man is looking down at the animation stand the process camera is at the top of the rig and the playback camera is at the bottom and for those of you who have a really good screen and can read the text you can see that it says that aerial imaging is self Manning and only one pass is required to produce a new film frame so yes I conclude that the technology was available in 1963 to alter the Zapruder film in the ways that I have postulated the technology did not

[01:02:03 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3723s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3723s)

I have postulated the technology did not exist in 1963 to alter significant aspects of the film for example to alter the motion of the president's body in the car that's why we have an altered Zapruder film and yet it shows apparent evidence of conspiracy of a shot from the front back into the left the president's bodies slammed back into the lift the reason that still in the film and wasn't removed is because the technology did not exist to remove that part of the image the only technology available as I can best determine that is my film friends in Hollywood can best determine was the ability to black something out or paint something on that was about it and you could not add new bodies to the film or change the position of bodies you could remove frames optically through step printing but you could not perform miracles so I conclude that the alteration was limited in nature was rushed by time considerations because at the time no one knew what investigations there would be of the assassination people were anticipating congressional investigations in both houses they were anticipating at Texas inquest and anticipating who knows what and a trial they were anticipating so at least early Sunday morning they were and so in my opinion it was a rush job and that's why it imperfect and that's why we can detect the alterations today's because it was a bad job it was a rush job the alterations were imperfect were not extremely well done and were limited by the technology of the day they were good enough to show this film at regular speed on a little homemade movie screen with an eight millimeter home projector and full somebody the alterations were not good enough to loan the film to an expert and let him examine frame by frame in high magnification now let's

[01:04:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3840s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3840s)

frame in high magnification now let's review dino brugioni z-- recollections of the head shot let's review what he says about the head shot that he saw that are that is different from the head shot we know today number one he says the head explosion was quite shocking much higher in the air than in frame 313 and that a large piece of skull or other biological material was launched into the air he does not recall the red mist seen in frame 313 today instead he recalls a white mist and he insists that the head explosion he witnessed was of such a duration in time they could not have been just one frame it had to consist of more than one frame dino is adamant about this let me explain how we can be so sure the factory designed operating speed of the Zapruder camera was 16 frames per second as tested after the assassination the average speed was determined to be a little bit fast about 18 point 3 frames per second but whether the film was shot at 16 or 18 that's 16 or 18 different photographs taken of action every second and if there had been a massive head explosion with mist hanging in the air and debris flying through the air surely it would have lasted more than 1/16 or 118th of a second surely and apparently Dino's recollection is so vivid of some sense of time duration of what they all witnessed that he's convinced that it cannot have just been one frame so he doubts the validity of the current film he doubts its authenticity for all three of these reasons now professor Raymond fielding the author of the textbook I mentioned earlier has been quoted by one of my adversaries in this matter as saying the following quote if such an attempt that image manipulation had

[01:06:01 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3961s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=3961s)

attempt that image manipulation had occurred in 1963 the results could not possibly have survived professional scrutiny unquote that's what's happening today in California about 40 film professionals and Los Angeles have viewed the digital scans of these frames from the Z film all of them have said that the so-called shadows on the back of the head to blacking out look extremely peculiar unlike anything they've ever seen come out of a camera unlike anything made by nature and about a third of these people have just flat set out right this films been altered and this is the proof many of them suspect that the large head wounds seen on top of President Kennedy's head and on the right side many of them suspect that that part of the image has been added on as an alteration also and some of the people that have said this are people that don't know anything about the Kennedy assassination they don't know anything about the autopsy photos they just said this doesn't look right so it's my contention that the quote by professor fielding is correct that that type of alteration would not withstand professional scrutiny because today it is not withstanding such scrutiny it has never been subjected to that kind of scrutiny until the present day professionals in Hollywood film editors film restoration experts and colourists begin viewing the 35 millimeter dupe negative digital scans back in 2009 and people are still being shown these images today the film as it exists today as viewed with today's

enhanced technology is not withstanding professional scrutiny so all I can tell you is to stay tuned my friends in California are working very hard on the documentary and we'll release it as soon as possible but I believe that this documentary will change the world and it

[01:08:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4080s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4080s)

documentary will change the world and it will convince the world that the Zapruder film is not an authentic film not as we know it today so in summary the Zapruder film had to hide the results of a fatal shot from the front and also depict a large exit wound consistent with the autopsy wound photos in order to sell the idea of a lone assassin firing from behind now the two compartmentalized in pic operations with the Z film and what happened to the film in between those two operations which I've already discussed in depth are evidence that alteration did take place and that it was carried out by the US government immediately after the assassination the Secret Service and the CIA were all over this film the weekend of the assassination all over it intense interest was expressed and the film went to a place where the capabilities surely existed to alter the film I'm talking about optical printers at Hawkeye works now dino brugioni visited hawkeye works more than once and he told me that he visited it at least once before the assassination and the director of the facility mr. green who worked for kodak told dino that quote they could do anything with film at hawkeye works mr. green said we can do anything so Dino did not tour the entire facility he toured the part of the facility dedicated to u2 and corona satellite photography but the director of the facility repeatedly told them that they had incredible capabilities to do things with films apparently the one thing they could not do was do 40 times magnification with an enlarger so you know film had to go twice to Washington to make these blow-ups for briefing boards because Washington had the 10 by 20 by 40 above state-of-the-art and larger but you can be sure that since Hawkeye works was a research and development facility for new motion

[01:10:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4200s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4200s)

development facility for new motion picture products that it had optical printers and from there you can figure out the rest of this now this alteration at Hawkeye works occurred on Sunday it occurred one day after the first autopsy photographs were developed the first autopsy photos were developed on Saturday November 23rd so by that time the size and scope of the head wound was known as a pruder film had to be made to match roughly match the so called wound damage scene in the autopsy photographs an entire new film was created at the Hawkeye plant in Rochester masquerading as an apparent camera original film so to conclude here the research being conducted on the digital scans on the West Coast revealed that the alteration included hiding the true exit wound in the rear of the skull and much other evidence indicates that if false exit wound was almost certainly painted on frames of JFK's head consistent with the official cover story now you can go to almost any version of the z film available today at YouTube or in any book or you can access the DVD image of an assassination and examine frame 317 as closely as possible I also encourage you to examine frames three twenty one and three twenty three and one of the Stemmons freeway signs frame to 20 and frame to 20 you'll see a serious anomaly in the corner of the sign and pictures are worth a thousand words so those are the four frames I would refer people to frame 223 17 especially three twenty one and three twenty three now there are two additional frames which are of great interest frames 335 and 337 which you can view in any version of the saputo film frames 335 and 337 depict an enormous wound on top of the head and on the right side of the head that no-one saw in Dallas Texas

[01:12:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4320s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4320s)

that no-one saw in Dallas Texas no one saw it in Dealey Plaza no one saw it in at Parkland Hospital and that is the reason that those frames are particular interests to researchers as they show a wound that just wasn't seen by anybody in Dallas the day the president was assassinated so this is the point I'm trying to make if you believe the Dallas doctors and you believe they're trustworthy and you believe Clint Hill and you believe Tom Robinson and you believe the two FBI agents at the autopsy and you believe Admiral Berkley and Captain Canada that the president had an exit wound and the right rear of his head shouldn't it trouble you that you don't see that exit wound and there's a brooder film today because you don't instead of that one you

see a very very dark area and in frame 317 the dark area has unusually straight edges it looks very artificial very unlike a real shadow on human hair so study the images yourself and make up your own mind but once again if you believe the President had an exit wound here you should be asking yourself why don't I see that on this approver film there was more than enough light that day in Dealey Plaza to expose such a wound if it had been present you don't see it in the extant film instead you see a black patch in several frames this is the key to understanding and believing that the film was altered I would say the second most important fact to keep in mind is the head explosion and the fact that dino brugioni saw a very different head explosion than you see in the film today dino brugioni 'he's high degree of trustworthiness and his high level of credibility have convinced me and have convinced Peter Janney and many other people that he's telling the truth when he says he saw a

[01:14:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4440s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4440s)

telling the truth when he says he saw a very different head explosion in the Z film than we see today I trust his recollections so by now you should begin to see a very serious pattern in the evidence a chain of custody of key evidence is disrupted or falls apart time after time the chain of custody and the tippet shooting falls apart the shell casings and the bullets from the tippet shooting fall apart they don't match each other and they don't match the initials markings people made on them so that evidence is suspect the chain of custody of the Magic Bullet Commission exhibit 399 falls apart if you read the FBI report written in July 1964 somebody in the FBI was honest somebody told an agent to go out in the field and interview everyone who handled the magic bullet the stretcher bullet the day it was found and somebody did that and they wrote an honest report and if you read that report you're going to be shocked at how the chain of custody that bullet simply falls apart the bullet in the archives today is not the same shape or type as the bullet found on a stretcher and several of the witnesses say they could not positively identify it as the bullet to handle that day I believe only one witness said that he could and that was the last fellow who handled it so the chain of custody on the autopsy report as you now know has completely fallen apart the original draft was burned the original notes were burned except for one page the first signed copy disappeared and the autopsy report in the archives is at least the third written version so there's no chain of custody there the chain of custody of the autopsy photo collection is seriously suspect since there are as many as 18 views missing today I discussed the details of this in my book

[01:16:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4560s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4560s)

discussed the details of this in my book in chapter 4 so not only are there missing autopsy photographs but as we know many of the photographs depict images that are completely inconsistent with what was seen in Dallas and some autopsy photographs like the back of the head images depict things that no one saw that no one saw in Dallas and that very few people say they saw at the Bethesda autopsy only the three autopsy pathologists who are already in this cover-up up to here only those three people have looked at the back of the head photos and claimed that well yes that's pretty much the way the head looked except that the entrance wound is in the wrong place everyone else at the autopsy that I know of has looked at those images and said that's not what I saw at the autopsy I saw the right rear of the head missing or I saw the whole head opened up like this you know after the surgery so I think the autopsy photographs would be challenged on an individual basis at trial and very few if any would be admitted to trial the final point I'd like to reiterate is that the chain of custody of the brain photos in the autopsy photo collection has been destroyed they cannot be images of JFK's brain they're taken on the wrong kind of film they're shot from the wrong vantage point they don't include the pictures of sections that were taken and one point that I failed to mention earlier is that one of our consultants at the review board dr. Kirchner who was a forensic pathologist of worldwide repute dr. Kirchner looked at those brain images and without really knowing much about the Kennedy assassination he said this brain looks very old he said these this brain is at least two or three weeks old because it's very well fixed it is not pink in color at all it's all gray and he said so this brain could not have had these

[01:18:00 \(https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4680s\)](https://www.youtube.com/watch?v=VcLP0uF6Dd0&t=4680s)

this brain could not have had these photos taken soon after the autopsy I looked at Jeremy Gunn and he looked at me and we knew that that was a gotcha moment that was an epiphany because we know that President Kennedy's brain was examined three days after the autopsy on Monday November 25th two-and-a-half days later not three and that it would not have had disappearance it would not have looked gray it would have looked pink or red at the brain exam so all of these multiple proofs point to one pattern interrupt a chain of custody destruction of evidence and substitutional false evidence so if you have felt uncomfortable for years with the conclusions of the Warren Commission now you have several good reasons to back up your displeasure and your discomfort the medical evidence is the biggest mess that I've ever seen as an analyst and an investigator and it just is a house of cards that has collapsed

---

END